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"A ROBIN' RIDIN' FOOL"

Written by Jay Inman Kane
and Bob Williamson

TITLE - FADE IN & OUT

WITHIN AN HOUR'S RIDE OF PHILADELPHIA IS AN OLD-FASHIONED PLACE WHICH HAS BEEN THE HOME OF THE WARRENS FOR MANY GENERATIONS.

1.

Exterior Warren Home - Fade in

L. S. to establish the location--it is a big old fashioned home with a spacious front park with trees and a driveway winding up towards the house--after holding this to establish the atmosphere of the place show Warren as he drives his car in and on up the driveway till he comes to a stop at the side of the house.

2.

Exterior Warren Home

M.S. on driveway as Warren drives his car to a stop shuts off the motor and alights. He is well and conservatively dressed-- wears an overcoat, he starts to take off his gloves as he looks a moment at something on the car.

TITLE

JOHN WARREN, AN OLD ESTABLISHED BROKER OF THE QUAKER CITY, WHOSE GREATEST IDEAL IS THE HONOR OF THE FAMILY NAME

3.

Exterior Warren Home

C.U. Warren to introduce him--he starts off towards the house.

4.

Exterior Warren Home

M.S. on driveway as Warren exits towards the house.

TITLE

HIS LOVE WAS CENTERED ON HIS YOUNGEST SON, AND THE DAUGHTER OF AN OLD FRIEND WHOM HE HAD ADOPTED.

5.

Interior Livingroom

L.S. to establish the set--Alvin, a well bred but rather dissipated looking youth, carefully but just a trifle sportily dressed is discovered seated at the center table engrossed in a letter--Beth enters to the doorway in B.G. and seeing Alvin at the table, stops and watches him--he is unaware of her presence.

ESL. 3 NAM

TITLE ALVIN, THE YOUNGEST SON

6. Interior Livingroom
C.U. for introduction--he is anxiously reading the letter and shows great worry--he is very nervous as he finishes the letter and looking up shows a dread of its contents--he hastily puts the letter away, lights a cigarette to try and steady his nerves and then after a few quick, nervous puffs takes the letter out again and starts to reread a portion of it.

INSERT Letter (Man's handwriting) Mat down to show a certain portion of the letter he is reading.

It is a large amount of money and you have stalled me long enough. Tonight is your last chance, and if you don't come through I'll see if I can't collect from your old man.
Remember this is final.

Jack

BACK to scene--after reading this Alvin looks up with a puzzled hopeless expression and becomes very abstracted as he thinks.

TITLE BETH PENNIESS, JOHN WARREN'S WIFE

7. Interior Livingroom
C.U. at the doorway as Beth, a pretty young girl of perhaps nineteen, wearing a simple but tasteful little house dress, looks off rather inquiringly at Alvin--she decides to go and speak to him and exits into the room on tiptoes intending to surprise him.
8. Interior Livingroom
M.S. at the table -- Alvin still abstracted as Beth tiptoes in and suddenly bends over him and puts her hands over his eyes, saying 'Guess who it is'--Alvin jumps as if he had been shot--jumps to his feet, hastily hides the letter, and then his surprise gives way to irritability as he starts bawling her out for sneaking up on him-- she is surprised and hurt and looks as if she is about to cry--this makes him more angry and he says something to the effect that she makes him sick--their attention is attracted by some sound and they turn quickly and see off
- 9 Interior Livingroom
Long shot--Alvin and Beth have turned towards the doorway and Warren is standing there as if he had just entered--he hesitates a moment--he has evidently left his coat and hat in the hallway--he starts towards them and they hastily assume a nonchalant manner as he reaches their side cut to

10 Interior Livingroom
M.S. of the group at the table as Warren enters--Beth seems delighted to see him and he stoops and kisses her affectionately--Alvin watches his father fearfully and then as Warren turns to him he forces a quick smile and returns the old man's pleasant greeting--they start to talk about something and we cut to

TITLE THERE WAS ANOTHER MEMBER OF THE WARREN FAMILY, WHO DESPITE HIS FATHER'S INDUCEMENTS TO SETTLE DOWN? HAD FOR YEARS BEEN A WANDERER TO THE FAR CORNERS OF THE EARTH.

11. Exterior Warren Home
L.S. showing part of the park and the house--Jim neatly dressed with coat and cap, carrying a good looking travelling bag well plastered with labels is discovered walking towards the house--as he reaches the walk in front of the front porch he stops and looks around

TITLE JIM, THE LOST SON, WHO AFTER A YEAR'S ABSENCE AGAIN RETURNS HOME.
-----FRED MORRISON

12 Exterior Warren Home
C.U. Jim for introduction as he looks about the old place--he smiles as recollections come back to him and then with a look of pleased anticipation he starts forward.

13 Exterior Warren Home
M.S. from porch--Jim walks forward--mounts the steps and exits past camera as if into the house

14 Interior Livingroom
M.S. at the center table--Alvin is discovered leaning back against the table watching as Beth makes Warren comfortably in an easy chair--He has on his smoking jacket as is leaning back comfortably smiling up at her as she stands with his pipe and slippers they smile and talk back and forth and in contrast to their light heartedness Alvin, unnoticed by them looks worried and fearful as he watches his father--suddenly their attention is attracted--they look off in surprise.

15 Interior Livingroom
M.S. at the doorway--Jim steps into position-grip still in hand--looks off at the smiling heartily--waves to them and says hello folks and then stands there watching their surprise

16 Interior Living room
M.S. at center table -- as they all take it -- Beth shows joyous surprise and runs off excitedly toward Jim--Alvin stands up straight and Warren rises to his feet.

17 Interior Living room
L.S. as Beth runs over to Jim who sets down his grip and throws off his cap--Warren rises to his feet--Warren and Alvin watch as cut to

18 Interior Livingroom
M.S. at the doorway--Jim drops his grip and throws off his cap as Beth runs into him--she holds out her hands affectionately and he takes them and delightedly looks her over and tells her how great she looks--she is delightedly smiling and bubbling over with questions--he affectionately pats her hand and then she excitedly drags him off towards the others.

19 Interior Livingroom
M.S. at table--Warren and Alvin waiting expectantly--Alvin watching rather enviously and Warren plainly pleased at seeing Jim but effects a rather stern front as Beth and Jim enter and then as Jim with his hearty smile holds out his hand, Warren can't resist him and they shake hands with real warmth--after this Jim shakes hands with Alvin and then Beth who has been watching this delightedly, breaks in with--

TITLE "I'LL GO AND FIX YOUR SAME OLD ROOM, JIM".

BACK--as she finishes and Jim thanks her--She turns to the table and picks up Warren's coat and is about to exit with it when he remembers something and stops her--he takes the coat and from an inside pocket takes out a neat package evidently containing money he tells her she can have the coat now and she takes it and exits gaily.

20 Interior Livingroom.
L.S. as Beth leaves the group, at the table and going to the doorway picks up Jim's things and exits--they watch her off and then turn to each other.

21 Interior Livingroom
M.S. Group at table--as they turn from seeing Beth off--Warren remembers the packet and speaks to Jim and Alvin--says

TITLE "I DIDN'T HAVE TIME TO BANK THIS MONEY BELONGING TO A CLIENT OF MINE--EXCUSE ME A MOMENT WHILE I PUT IT IN THE SAFE."

Back-- as Warren finishes title and exits--Jim pays no attention but Alvin has seen the money and a quick look of greed comes to his face as he involuntarily brings his hand to the pocket where his letter is--he thinks deeply as he covertly watches off after Warren

22

Interior Livingroom

C.U. at wall safe as Warren enters and begins to work the dials to open the safe

23

Interior Livingroom

C.U. Alvin as he watches--his eyes narrow as a thought comes to him and he continues to look off closely observing

24

Interior Livingroom

C.U. of the safe dial as Warren's hand works the combination and then withdraws hand

25

Interior Livingroom

M.S. at table--as Alvin absorbed in his thoughts watches Warren--Jim sees his abstraction and is a little puzzled and then speaks to him pleasantly--at his words Alvin jumps a little and then forces an air of nonchalance and they begin exchanging talk.

26

Interior Livingroom

M.S. at wall safe--Warren opens safe--puts the money in closes door and whirls combination and then turning exits back towards the boys

27

Interior Livingroom

A.S. at center table--Alvin and Jim talking as Warren enters and joins them--they talk a little and then Alvin excuses himself and they watch him off and then Warren seats himself and Jim leans back against the table--they exchange a few words and questions of no particular importance about Jim travels and Warren's business and then Warren becomes a little serious as he leans back and thinks

28

Interior Livingroom

C.U. Warren as he leans back in chair and thinks deeply and then he looks up at Jim and asks seriously.

TITLE

"WELL JIM ARE YOU ABOUT READY TO FORGET THIS WANDERL ST FOOLISHNESS AND SETTLE DOWN AT HOME AND BE A MAN?"

BACK--he finished title and watches Jim rather anxiously.

29

Interior Livingroom

C.U. Jim--he takes this, holds his gaze on Warren a moment and then as the 'be a man' sinks in he averts his gaze as he thinks, then he sees the humor of it and smilingly turns back to Warren and replies-

TITLE

"OH I HADN'T THOUGHT ABOUT THAT, DAD, JUST DROPPED IN FOR A VISIT."

30

Interior Livingroom

M.S. Jim and Warren--as Jim finishes his title--Warren watching him seems pretty disappointed and then looks away--finally he looks back at Jim and tells him-

TITLE

"I'M ALWAYS GLAD TO SEE YOU JIM, BUT I WANT YOU TO KNOW THAT UNTIL YOU DO FOLLOW MY WISHES NOT ONE PENNY OF MINE DO YOU GET."

BACK--as he finishes title rather forcefully--he watches Jim as the latter considers this

31

Interior Livingroom

C.U. Jim as he takes this and is for a moment sore that his father should think that he cares for his money--then he relaxes as he starts to try and kid the old man out of his mood.

32

Interior Livingroom

M.S. Jim and Warren as Jim starts to try and placate Warren--however this serves to bring out Warren's real feelings in the matter which he always tries to keep under cover and he becomes pretty stern as he gets to his feet and lets Jim know that he feels the matter deeply and no kidding will go--work up this until Warren is pretty well excited and then break as the hear Beth's approach--they turn towards her.

33

Interior Livingroom

L.S. as Beth comes running across the room all happiness and excitement--she grabs them both and begins telling them that they must get ready for dinner--under her influence they become good-natured and start out--Jim looking relieved at the interruption-

FADE OUT

TITLE -FADE IN AND OUT "MIDNIGHT"

34 Interior Livingroom--Fade in (Tint sequence Amber)
 L.S. the room is in darkness except for the light from a reading light on the center table--Alvin and Jack are discovered by the wall safe Register Alvin's face but Jack who is wearing an overcoat with the collar turned up and a cap well pulled down over his face, has his back to camera--the safe is open and Alvin has the packet of money in his hands--he is in slippers shirt and trousers looking as if he has sat up waiting for Jack's coming and has tried to make himself as comfortable as possible--Alvin is in the act of tearing the packet open

35 Interior Livingroom
 C.C. at the wall safe--shot so as to keep Jack's back to camera and Alvin facing camera--He is tearing the packet of money open--he pulls the thick sheaf of bills from the wrapping--his face is tense and nervously eager as he begins counting off an amount--suddenly Jack reaches out and grabs the entire bunch of bills--Alvin is stunned for a moment as he looks tensely at Jack and then catching his breath says excitedly--

TITLE "HAT'S THE IDEA? I DON'T WANT ALL THAT" "OH!"

BACK--as Alvin finishes and reaches for the money--Jack draws back and indicates roughly as he holds Alvin back--

TITLE "DIDN'T BE A FOOL! IF YOU'D GO TO BE A THIEF BE A REAL ONE. MEET THE PARTNER OF THE SAFE TRICK AND I'LL BEAT THE BILLION WITH YOU."

BACK--as he finishes title--Alvin considers this a moment and then a look of repugnance comes over his face and he begins vehemently refusing to go any deeper into the dirty deal--suddenly their attention is attracted by a sound and Alvin takes it in terror--he listens and is petrified with fear but Jack hastily puts the money in his inside coat pocket and starts up.

36 Interior Livingroom
 L.S. as Jack finishes putting the money away and comes to his feet--he hesitates just a moment and then hurries towards the door--Alvin stands watching as if fascinated with dread--just as Jack reaches the door it opens letting in a shaft of light and Beth, dressed in heavy kamora, boudoir cap and slippers, steps into the room, sees Jack and stops suddenly--cut to

37

Interior Livingroom

C.S. at the opened door--shooting into Beth's terrified face and onto Jack's back as he recoils--throws his hand up over his face and after regaining his wits whirls quickly and runs off across the room-Beth watches him terrified--

38

Interior Livingroom

L.S. as Jack turns quickly from Beth and runs across the room--reaches a window--throws up the sash and vaults out just as Beth switches on the lights--Jack disappears into the outside darkness and Beth turns and sees Alvin over at the safe--she recoils in consternation.

39

Interior Livingroom

C.L. Beth as she sees Alvin and as the thought comes to her that he is a thief she shows her horror, and then with a little gasp hurries forward and off towards him

40

Interior Livingroom

L.S. At the safe--Alvin is too terrified and nervous to cover himself in any way and as Beth runs in to him and begins questioning quickly and says--

TITLE

"WHY DOES IT MEAN? HE TOLD ME BEFORE HE DID IT?"

BACKS-- as she finishes her title and Alvin cannot regain his self-possession enough to answer coherently--he begins evasively stuttering and stammering.

41

Exterior Warren Home-Blue

M.S. at the front door--Jim is discovered as he is in the act of letting himself in with a passkey--he opens the door, enters the house and closes the door after him

42

Interior Livingroom

L.S. as Beth and Alvin are discovered as before-- Beth has hold of Alvin and is trying to shake him into saying something lucid--he pulls angrily away from her and is about to start off when Jim enters quickly and stops astonished as he sees them at the safe--Alvin and Beth turn as they see him--Alvin stops dead in his tracks

- 43⁴⁹ Interior Livingroom
C.U. Jim at the door as he looks at the tableau and tries to figure it out--he turns his head a little as he sees the wall safe open, and then as he begins to realize what it's all about he shows his concern and start off towards them--exits.
- 50 Interior Livingroom
C.W. Warren as he takes this and his eyes narrow and glint in mingled rage and anxiety--he turns his head and his wandering eyes travel down and hold--out to
- 44 Interior Livingroom
M.S. By the wall safe--Beth on one side of it--Alvin on the other as he stopped when starting off--Jim enters and looks from one to the other seriously--Beth returns his look appealingly--Alvin can't return Jim's look and drops his eyes guiltily--Jim looks once at the open safe and then down at Alvin's hand and sees the brown wrapping that was around the bills--he reaches out and takes it from Alvin and asks him seriously,--
- 52 Interior Livingroom
TITLE
"WHAT'S THE IDEA, ALVIN? DOESN'T THAT GO TO YOUR HEAD?"
Alvin grimaces his lips grimly and slowly looks up--he holds his gaze for a moment off at Jim and then slowly speaks--
- 45 Interior Livingroom--
TITLE
C.S. Jim and Alvin as Jim finishes his title and Alvin takes it--he is now surly and realizes that he has incriminated himself by his manner--he hesitates and then finally replies nervously
- TITLE
BACK--as Warren grimly finishes his title.
"WELL--I - I HAD TO GET SOME M. EX....!"
- 53 Interior Livingroom
BACK--as Alvin is stammering over his words and Jim cuts him short and starts telling him sternly that this was a way to go about it--he is interrupted as he hears something and Alvin turns quickly and immediately registers terror--Jim turns and looks
- 54 Interior Livingroom
46 Interior Livingroom
C.S. at the doorway--Warren is discovered in bathrobe and slippers standing in the doorway looking off--his face stern and unrelenting he stands looking at the group by the safe for a moment and then exits towards them menacingly
- 47 Interior Livingroom
M.S. Group by wall safe--Alvin standing watches narrowly as Warren enters--he is at last thinking again and looking for a chance to get out from under--Beth is terrified and watches Jim as he stands with head bowed looking at the wrapping in his hand--Warren enters and stops--he sizes up the situation grimly
- 48 Interior Livingroom
C.U. Warren and Jim--Jim has done something and starts to say something to Warren who has been watching him steadily--as he starts to speak Warren holds up his hand imperiously commanding him to stop--Warren looks at them from under his contracted brows--he looks over and his gaze fixes for a moment--cut to

-11-

-10-

TITLE

"ALL READY FOR YOUR GOTABAY, EH?"

49

Interior Livingroom

C.U. the empty safe with door opened

BACK--as he finishes his title--Jim takes it and with a quick look at his street clothes gets his meaning--Warren reaches

50

Interior Livingroom

C.U. Warren as he takes it is and his eyes narrow and glint in mingled rage and anxiety--he turns his head and his wandering eyes travel down and hold--out to

TITLE

"GIVE ME THE REST OF IT."

51

Interior Living room

C.U. the torn wrapping in Jim's hand--show one or two new bill still packed in at bottom of packet.

52

Interior Livingroom

52

C.U. Warren as he sees this and takes it--he compresses his lips grimly and slowly looks up--he holds his gaze for a moment off at Jim and then slowly speaks--

TITLE

"SO YOU ALWARREN HAVE COME TO THIS---A COMMON THIEF."

C.U. the opened window--the wind blows in a little stirring the curtains.

BACK--as Warren grimly finishes his title.

53

Interior Living room.

C.U. Jim as he gets an idea and his face takes on a peculiar smile and looks at Alvin.

53

Interior Livingroom

C.U. Jim as he gets this and starts in startled amazement as he realizes that his father has taken him for the thief--he glances quickly down and realizes that he holds the wrapping in his hand--he is too stunned for speech--he thinks quickly

54

Interior Livingroom

C.U. Alvin--he feels Jim's look on him and is a little--he returns Jim's look defiantly for a moment but doesn't attempt to speak--he has determined to leave it to Jim.

54

Interior Livingroom

C.U. Alvin as he realizes that Warren is accusing Jim--involuntarily he starts to say something when the thought comes to him that he will keep a few--maybe this is an out--he remembers the girl and turns a quick look at her.

55

Interior Livingroom

C.U. Beth as she watches this turn of events in breathless amazement--she looks from Jim to Warren not noticing Alvin's look.

55

Interior Livingroom

C.U. Beth as she watches this turn of events in breathless amazement--she looks from Jim to Warren not noticing Alvin's look.

56

Interior Livingroom

C.U. Warren and Jim--Jim has done something and starts to say something to Warren who has been watching him steadily--as he starts to speak Warren holds up his hand imperiously commanding him to silence--Jim stops--Warren looks him up and down and then with a curl of his lip says--

TITLE 62.

"ALL READY FOR YOUR GETAWAY, EH?"
Interior Livingroom.

L.S. of the room--Warren slowly walks across the room deep in thought--he comes to the table and stops lost in thought.

63.

BACK--as he finishes his title--Jim takes it and with a quick look at his street clothes gets his meaning--Warren reaches down and roughly takes the wrapping from Jim and takes out the two or three bills and then holding out his hand, says sternly C.S. Jim, Beth and Alvin in B.G.--Jim watching off after his father moodily--Beth gets an idea and decides--she starts impulsively after Warren--Jim sees her and stops her as Alvin watches "GIVE ME THE REST OF IT," indicating Warren--Jim stops her imperitatively--she hesitates and then says quickly--

TITLE

TITLE

BACK -- as he finishes title--Jim takes this as he realizes he hasn't the money. "LET....."

57

Interior Livingroom--shakes his head--replies quietly.
C.U. Jim as he thinks quickly after Warren's demand--his eyes travel over the room and then fix on something--cut to--

TITLE

"LEAVE THIS TO ME--I'LL HANDLE IT."

58

Interior Livingroom--the wind blows in a little stirring the curtains. Jim finishes and Beth finally subsides worried and puzzled--Jim smiles at her reassuringly

59

Interior Living room.
C.U. Jim as he gets an idea and his face takes on a peculiar smile he slowly turns and looks at Alvin covered Jack with his face turned from the camera--he has been listening and watching--he has seen that Jim is being accused and hasn't made any move to clear himself--he nods his head in satisfaction and then turning ducks

60

Interior Livingroom.
C.U. Alvin--he feels Jim's look on him and looks up quickly--he returns Jim's look defiantly for a moment but doesn't attempt to speak--he has determined to leave it to Jim.

65

Interior Livingroom.
C.U. Warren at the table--he is deep in grim thought and then comes to a decision--he turns and with a cold impassive face exits back towards the other.

61

Interior Livingroom.
M.S. The group--Jim gets Alvin's look and slowly turns to face the grim Warren--he replies--

66

Interior Livingroom.

TITLE

M.S. group by the wall safe--they are watching as Warren enters the scene--Warren plants AND HIS HANDS THROUGH THE WINDOW "I HAD TO PAY A DIRT--" the latter looks up defiantly--Warren after a moment's hesitating says coldly--

TITLE

BACK--as Jim finishes defiantly--he is angry now--defiant and hurt that his father should accuse him without giving him a chance to explain--Warren takes this and gives Jim a long searching look and then turns slowly and walks off--all follow him with their eyes.

62.

Interior Livingroom.

L.S. of the room--Warren slowly walks across the room deep in thought--he comes to the table and stops lost in thought.

63.

Interior Livingroom.

C.S. Jim, Beth and Alvin in B.G.--Jim watching off after his father moodily--Beth gets an idea and decides--she starts impulsively after Warren--Jim sees her and stops her as Alvin watches tensely--she speaks, indicating Warren--Jim stops her imperitavely--she hesitates and then says quickly--

69
TITLE

Interior Livingroom.

"BUT JIM, I CAN'T WATCHING." Jim closely as Jim finally refuses to answer he continues sternly--

TITLE

BACK--Jim stops her--shakes his head--replies quietly.
"I'LL TRY TO COVER THE LOSS. NOW GET OUT. I NEVER WANT TO SEE YOU AGAIN!"

TITLE

"LEAVE THIS TO ME--I'LL HANDLE IT."

64

BACK--as he finishes title--Jim takes this and as he realizes what this means he is on the verge of speaking but Warren holds him off--as Jim finishes and Beth finally subsides worried and puzzled--Jim smiles at her reassuringly--he then comes into his face and he shows that he's deeply hurt--Beth watches him closely and then impulsively runs to him--he feels her arm on him and turning, looks down at her

70

Exterior Warren Home--BLUE
C.U. at the livingroom window--Discovered Jack with his face turned from the camera--he has been listening and watching--he has seen that Jim is being accused and hasn't made any move to clear himself--he nods his head in satisfaction and then turning ducks away--Beth--she looks tensely up at him and says venomously--

65

Interior Livingroom.

C.U. Warren at the table--he is deep in grim thought and then comes to a decision--he turns and with a cold impassive face exits back towards the other.

66

BACK--as she finishes her title--he continues to smile and then slowly shakes his head, saying--

Interior Livingroom.

M.S. group by the wall safe--they are watching as Warren enters the scene--Warren plants himself squarely before Jim and the latter looks up defiantly--Warren after a moment's hesitating says coldly--

TITLE

"I SHOULD TURN YOU OVER TO THE POLICE LIKE ANY OTHER CRIMINAL, BUT YOU ARE A WARREN ALTHOUGH YOU ARE A DISGRACE TO THE NAME!"
Beth she would so as he asked.

67
71

Interior Livingroom.

C.U. Warren as he finishes title savagely and his eyes glitter furiously--he has been listening to this and he is like a whipped cur--he hasn't the nerve to take the blame for what he has done, and he has decided to accept his brother's sacrifice--he starts forward.

68

Interior Livingroom.

C.U. Jim as he takes this almost like a slap in the face--it is with the utmost difficulty that he controls his desire to forcibly resent this insult but he masters his feelings and presently a sarcastic smile comes into his face--Alvin enters and stops beside Jim--Beth turns away--Alvin hesitates, hardly knowing what to say--he looks up a couple of times trying to say something but he can't get it out--finally Jim helps

69

Interior Livingroom.

M.S. Group--Warren watching Jim closely as Jim finally refuses to answer he continues sternly-

TITLE

"IT'S A LITTLE KID--BUT LET THIS BE A LESSON TO YOU."

TITLE

"I'LL TRY TO COVER THE LOSS. NOW GET OUT. I NEVER WANT TO SEE YOU AGAIN!"

BACK--as he finishes title--Alvin takes this and then as he realizes what Jim has done he breaks down and tries to thank Jim, offering his hand--Jim grasps it heartily reassures him--

BACK--as he finishes title--Jim takes this and as he realizes what this means he is on the verge of speaking but Warren holds up his hand imperatively and indicates 'that's all'--he then turns and exits quickly--Jim watches him off and as he does so a rather misty look comes into his face and he shows that he's deeply hurt--Beth watches him closely and then impulsively runs to him--he feels her arm on him and turning, looks down at her smiling.

TITLE

BACK--as Jim finishes--Alvin turns quickly and again anxious and nervous says quickly--

70

Interior Livingroom.

C.U. Jim and Beth--she looks tensely up at him and says vehemently-

TITLE

"I HAVEN'T GOT THE MONEY. WHAT YOU SAID ABOUT HAVING A LOBE, AND THE FELLOW LEAVING BY THE WINDOW, IS TRUE!" I.....

TITLE

"JIM, I WON'T LET YOU MAKE THIS SACRIFICE--IF YOU DON'T INTEND TO TELL HIM, I WILL!"

Continuation scene 72-- as Alvin finishes the title--Slowly Jim realizes this and questions Alvin--Alvin explains fully and finally as she finishes her title--he continues to smile and then slowly shakes his head, saying--
thinking it over and we FADE OUT

TITLE

"IF HE WANTS TO THINK THAT OF ME, ALL RIGHT--AND BESIDES WE'VE GOT TO PROTECT THE KID."

The Ranger Station near the little town of Ste--
One year later.

BACK--as he finishes title--Beth doesn't want to do this but finally agrees with reluctance--Jim smiles and tells her he knew she would so as he asked.

- 75 Exterior Ranger Station--Fade ~~474~~--
A beautiful long Shot showing the picturesque nature of the country adjacent-- in the middle F.G. a small ranger station --
- 71 the flag is flying from the masthead and two or three horses are hitched to a wagon in front of the station--LAP DISSOLVE TO
C.U. Alvin--he has been listening to this and he is like a whipped cur--he hasn't the nerve to take the blame for what he has done, and he has decided to accept his brother's sacrifice--
he starts forward--
- 74 Exterior Ranger Station
M.S. front of the station--Captain Jennings of the Rangers--a grizzled old veteran of the service comes from the station followed by Jim who is dressed in the semi-uniform of the Rangers--
72 Interior--Jennings and Alvin are sitting together and seem very friendly--they come to a stop on the porch--they turn as they see Alvin coming--Alvin enters and stops beside Jim--Beth turns away--Alvin hesitates, hardly knowing what to say--he looks up a couple of times trying to say something but he can't get it out-- finally Jim helps him saying,
TITLE JIM HAS COME TO THE SERVICE THAT HE HAS KNOWN AND LIVED IN YEARS PAST.
- TITLE "IT'S ALL RIGHT KID--BUT LET THIS BE A LESSON TO YOU."
75 Exterior Ranger Station
C.U. Jim as he stands talking to Captain Jennings.
BACK--as he finishes title--Alvin takes this and then as he realizes what Jim has done he breaks down and tries to thank Jim--offering his hand--Jim grasps it heartily reassures him--
TITLE Alvin is overcome and turns to exit--Jim stops him, saying
TITLE "WAITING A MINUTE, AL--GIVE ME THE MONEY, AND I'LL SEE THAT IT'S RETURNED TO DAD."
76 Exterior Ranger Station
C.U. Jennings for introduction as he stands talking to Jim.
- 77 BACK--as Jim finishes--Alvin turns quickly and again anxious and nervous says quickly--"Jennings and walks to his horse at the rack--he mounts and rides away as Jennings reenters the station.
- TITLE "I HAVEN'T GOT THE MONEY. WHAT YOU SAID ABOUT PAYING A DEBT, AND THE FELLOW LEAVING BY THE WINDOW, IS TRUE!" I..... "
78 Exterior Ranger Station
L.S. as Jim rides away up the trail towards Ute.
Continuation scene 72-- as Alvin finishes the title--Slowly Jim realizes this and questions Alvin--Alvin explains fully and finally Jim tells him it can't be helped--Alvin hesitates and then turns abruptly and leaves leaving Jim standing there thinking it over and we FADE OUT
- 79 Exterior Trading Post.
TITLE Long shot playing for picturesque background and establishing
FADE IN AND OUT--LAP DISSOLVE TO
The Ranger Station near the little town of Ute--
One year later.

75 Exterior Ranger Station--Fade in
A beautiful long Shot showing the picturesque nature of the country adjacent-- in the middle P.O. a small ranger station -- the flag is flying from the masthead and two or three horses are hitched to a rack in front of the station-LAP DISSOLVE TO

74 Exterior Ranger Station
M.S. front of the station--Captain Jennings of the Rangers--a grizzled old veteran of the service comes from the station followed by Jim who is dressed in the semi-uniform of the Rangers-- they are talking together and seem very friendly--they come to a stop on the porch talking together.

TITLE JIM HAD RETURNED TO THE SERVICE THAT HE HAS KNOWN AND LOVED IN YEARS PAST.

75 Exterior Ranger Station
C.U. Jim as he stands talking to Captain Jennings.

TITLE CAPTAIN JENNINGS, A VETERAN OF THE SERVICE

76 Exterior Ranger Station
C.U. Jennings for introduction as he stands talking to Jim.

77 Exterior Ranger Station
M.L.S. as Jim takes leave of Jennings and walks to his horse at the rack--he mounts and rides away as Jennings reenters the station.

78 Exterior Ranger Station
L.S. as Jim rides away up the trail towards Ute.

TITLE AN ISOLATED POST (TRADING) IN THE COUNTRY ADJACENT TO UTE.

79 Exterior Trading Post.
Long Shot playing for picturesque background and establishing the trading post--LAP DISSOLVE TO

80

Exterior Trading Post after such a long silence I was delighted
M.S. Front of the trading post showing the sign to that effect
outside--if possible show some atmosphere props typical of such
a place--the front door stands open--there are a couple of
characters standing about and some horses--Jack, dressed as
western rancher enters from around building and walks to the
front steps--he stops and turns as a horseman rides in and hails
him--Jack walks to the horse's side and the rider takes a letter
from his saddlebags and hands it to him--Jack thanks him and the
horseman rides on--Jack stands looking at the letter.

TITLE

BACK to scene 65--as Warren finishes reading the letter--he looks
up and thinks a moment and then getting an idea looks up and off
into the room and then calls off and beckons toward s himself.
JACK CORE, PART OWNER OF THE TRADING POST

86

Interior Trading Post.

81

Exterior Trading Post
C.U. Jack for introduction as he examines the address on the
letter--he gets over it isn't for him and turns to exit into the
trading post.

87

Interior Trading Post.

82

M.S. at desk--Warren waiting in chair as Jack enters and joins
Exterior Trading Post
C.U. Jack for introduction as he examines the address on the
letter--he gets over it isn't for him and turns to exit into the
trading post.

83

Interior Trading Post.

L.S. to establish the set--Warren is discovered seated at a desk
in the corner--the place is evidently a reconverted livingroom
with some shelves containing groceries etc--Warren is busy at
the desk--he is dressed as westerner and has heavy cane nearby--
his ankle is bandaged and on one foot wears a slipper--Jack
enters and walks to his side and Warren looks up--Jack hands him
the letter.
Warren looks pretty reluctant and turns pretty reluctantly and
turns partly away from Warren as he considers--

84

Interior Trading Post.

M.S. at the desk--Warren busy at desk--Jack enters and hands him
the letter--Warren looks up and thanks him--Jack replies rather
surprised and then turning, exits--Warren examines the letter and
as he reads the address his eyes light up as he recognizes the
hand writing.
Warren looks after all and turns back towards Warren and with
rather bad grace says.

85

Interior Trading Post.

C.U. Warren seated at the desk--he smiles as he recognizes the
handwriting and begins opening the letter hastily--he reads the
letter showing eager interest--after he has read a portion of the
letter cut to

Interior Trading Post

M.S. at the desk as he finishes his title and Warren was a little
surprised at this answer but is pleased at the other's acceptance
of the mission and thanks him--Jack rather surprised to see the
insert letter (Giri's handwriting)
Warren looks after all and turns back to his desk and after a min

looking at the after such a long silence I was delighted
returns to his to get your letter, and to hear that you
are getting along so well.
I will start West tomorrow, and hope
to meet you in Ute as you instructed in
your letter.

Yours loving ward,

BETH

TITLE
FADE IN & UP
THE TITLE "UTAH" IS SHOWN IN A LARGE, STYLIZED FONT, MAINLY IN THE RA-
ROAD, AND THE SCENES ARE A FAVORITE STOPPING PLACE FOR TOUR-
ISTS VISITING THE NEARBY NATIONAL FOREST.

BACK to scene 85--as Warren finishes reading the letter--he looks
up and thinks a moment and then getting an idea looks up and off
into the room and then calls off and beckons toward s himself.

86 Interior Trading Post.

M.S. at desk--Warren waiting in chair as Jack enters and joins
him--Warren shows him the letter and as Jack glances it over
Warren explains
sitting on his saddle or rolling a cigarette.

87 Interior Trading Post.

M.S. at desk--Warren waiting in chair as Jack enters and joins
him--Warren shows him the letter and as Jack glances it over
Warren explains.

TITLE
"SHE'S PROBABLY AT THE HOTEL IN UTE BY NOW, AND HERE I AM CRIPPLED
I WONDER IF I COULD MEET HER, AND BRING HER UP HERE?"
Jack
rack--his attention is attracted and he looks off with mild
interest.

BACK--as he finishes title and watches Jack anxiously for a rep-
ly-- Jack seems pretty reluctant and turns partly reluctant and
turns partly away from Warren as he considers--

88
Major drives a
two-horse backboard up to the front of the hotel--in the back-
board besides Major is Beth, dressed in a neat travelling s-
case--in the back of the rig is her travelling bags and a lot of
paraphernalia.

88 Interior Trading Post

C.U. Jack as he turns from Warren--he wears a frown and considers
as the thought of going into civilization even as represented by
Ute is repugnant to him--he finally decides it isn't taking much
of a chance after all and turns back towards Warren and with
rather bad grace says.

89
Major and Beth--as Major fastens the
around the upstock and then as Beth asks him if this is the
place he indicates around and tells her expansively-

TITLE
"WELL, ALL RIGHT, I'LL GO---BUT I DON'T LIKE IT."

"YES'N--BETH IT IS."

89 Interior Trading Post

M.S. at the desk as he finishes his title and Warren seems a little
surprised at this answer but is pleased at the other's acceptance
of the mission and thanks him--Jack rather surlily accepts the
thanks and exits--Warren turns back to his desk and after again

looking at the letter affectionately puts it into his pocket and returns to his work as FADE OUT in the hotel and vicinity and Major seeing that she isn't muzzling him quickly takes off his cap and starts fumbling with it

TITLE

FADE IN & OUT

TITLE

THE LITTLE TOWN OF UTE OWED IT'S EXISTENCE MAINLY TO THE RAILROAD AND THE HOTEL WHICH WAS A FAVORITE STOPPING PLACE FOR TOURISTS VISITING THE NEARBY NATIONAL FOREST.

-----JIM TURNER

90

Exterior Ute--Fade in

95

L.S. to establish the town and then LAP DISSOLVE TO C.U. Major as he hastily takes off the sign 'Bus Driver' off his cap and places it inside the hat band and then takes out a similar sign 'Porter' and fixes it in place--then he replaces it

91

Exterior Ute. Major quickly assumes a dignified expression

M.S. front of the National Hotel--a couple of horses registered at rack and standing by one of them is Santos--is idly fixing something on his saddle or rolling a cigarette.

93

Exterior Ute.

M.S. as Major finishes operating on the cap and Beth has seen it--she represses a desire to laugh and he doesn't see her amusement--SANTOS, A BREED OF A LITTLE CHARACTER WHO OCCASIONALLY MADE A FEW HONEST DOLLARS BY ACTING AS A GUIDE. They don't notice it and after helping her to the ground, Major hurries around to the back of the rig.

TITLE

92

Exterior Ute.

C.U. Santos for introduction as he completes his bus at the hitch rack--his attention is attracted and he looks off with mild interest. the side of the seat--more or less out of sight.

93

Exterior Ute.

M.S. front of the hotel as Santos watches off. Major drives a two-horse backboard up to the front of the hotel--in the backboard besides Major is Beth, dressed in a neat travelling costume--in the back of the rig is her travelling bags and a lot of paraphernalia.

Exterior Road or Trail

M.S. as Jim rides through towards Ute.

94

Exterior Ute.

C.S. the rig seat on Major and Beth--as Major fastens the lines around the whipstock and then as Beth asks him if this is the place he indicates around and tells her expansively--

10

M.S. as the rig--Major has the stuff unloaded and is trying to handle it all at once--he is unsuccessful and Beth offers to help him--he refuses to allow her to do this and then he happens to see Santos hovering by the hotel and calls and beckons to him.

TITLE

"YES--HERE IT IS."

101

Exterior Ute.

M.S. as the hitch rack

Santos gets Major's call--crosses away the cigarette and looks over his shoulder.

102

Exterior Ute.

BACK--as he finishes and she smiles at his unconscious humor--then she looks about as if taking in the hotel and vicinity and Major seeing that she isn't catching him quickly takes off his cap and starts fumbling with it

TITLE

"GO RIGHT AHEAD ON IN, MRS. AN' TOTIE IN ALL HIS NEAR PRO-AGANDA."

TITLE

"MAJOR, A GENTLEMAN OF MANY PARTS & RESIDED HIMSELF THE GENERAL-ESSE OF THE NATIONAL HOTEL

----MARTIN TURNER

BACK--as he finishes and she is a little puzzled at the prop-
aganda thing and then realizes he means property and riding a
selle exits towards the hotel--Santos enters and stands looking
after Beth and Major sees this and speaks up indicating the

95

Exterior Ute.

O.U. Major as he justly takes off the sign "Bus Driver" off his
cap and places it inside the hat band and then takes out a sim-
ilar sign "Porter" and fixes it in place--then he replaces his
cup and quickly assumes a dignified expression

103

Exterior Road or Trail

96

Exterior Ute. Santos riding slowly towards the P.C.-- he evidently
M.S. as Major finishes operating on the cap and Beth has seen it--
she represses a desire to laugh and he doesn't see her amusement--
he alights and helps her to the ground--if possible show her sil-
ver mesh bag fall to the seat behind her--they don't notice it
and after helping her to the ground, Major hurries around to the
back of the rig--Santos has the stuff gathered up and straightens
to walk off when something catches his eye--he looks closely.

104

97
100

Exterior Ute.

O.U. On rig seat--a flash of Beth's mesh bag lying on the seat up
against the side of the seat--more or less out of sight.

98

Exterior Ute

M.S. the rig--after helping Beth to alight, Major hurries around
to the back of the rig and starts unloading her bags and traps--
she watches him idly.

107

Exterior Ute.

99

Exterior Road or Trail
M.S. as Santos decides on the theft, drops the bags quickly--
M.S. as Jim rides through towards Ute. and hurries around to the
seat--he snatches up the bag and hurriedly examines it.

100

Exterior Ute

M.S. the rig--Major has the stuff unloaded and is trying to
handle it at once--he is unsuccessful and Beth offers to
help him--he refuses to allow her to do this and then he happens
to see Santos over by the hotel and calls and beckons to him.

101

Exterior Ute.

M.S. at the hitch rack Santos enters--he snatches the cap--
Santos gets Major's call--throws away the cigarette and exits over
toward them.

102

Exterior Ute.

110

M.S. at the rig--Major sees that Santos is coming and turns to tell Beth--
M.S. Jim mounted watching--he has seen enough to convince himself that Santos is stealing and urges his mare off after the thief.

TITLE

"GO RIGHT AHEAD ON IN, MISSY, AH'LL TOTE IN ALL D'S HYAR PROPAGANDA."

111

Exterior Ute.

M.S. at hitch rack--Santos runs in--mounts quickly and rides

112

BACK--as he finishes and she is a little puzzled at the propaganda thing and then realizes he means property and hiding a smile exits towards the hotel--Santos enters and stands looking after Beth and Major sees this and speaks up indicating the balance of the bags--Santos rather surlily agrees and Major agrees and Major exits after Beth--Santos starts to gather up the remaining stuff.
His direction and spurs off after Santos exits.

103

113

Exterior Road or Trail

M.S. as Jim comes riding slowly towards the F.G.--he evidently notices the rig in front of the hotel--nearby stands Major with the bags--he is looking around waiting for Santos.

104

Exterior Ute.

114

M.S. at the rig--Santos has the stuff gathered up and straightens to walk off when something catches his eye--he looks closely, as Beth hesitates and then turns to him and says rather guardedly

105

Exterior Ute.

C.U. the mesh bag on the seat as before in IRIS

106

Exterior Ute.

C.U. Santos as he sees this and a greedy look comes into his eyes--he considers his chances and decides to take a chance, decides she will take a run and tells him so--he in very matter-of-fact way starts to dig the pen and turn the register for her when she

107

Exterior Ute.

M.S. the rig--Santos decides on the theft, drops the bags quickly, takes a swift look around--sees nothing and hurries around to the seat--he snatches up the bag and hurriedly examines it.

108

Exterior Trail.

M.S. Jim riding along towards F.G.--he has seen Santos's actions and draws his horse to a more or less covered stop by a bush or tree--he watches--

109

Exterior Ute.

Med. Iris shot of rig--Santos quickly stuffs the bag into his shirt and hurriedly exits towards the hitch rack.

- TITLE "WHAT'S RIGHT, AN' ON BEHIND T' HELL I'D GO MY FINEST DEBIT."
- 110 Exterior Trail
M.S. Jim mounted watching--he has seen enough to convince himself that Santos is stealing and urges his horse off after the thief.
as the manager gets this and realizes she is honest--she is relieved at Major's intervention and the manager at once all helpfulness suggests that they go and search the rig--she agrees eagerly and Major dropping her bags they all exits quickly toward
- 111 Exterior Ute.
M.S. at hitch rack--Santos runs in--mounts quickly and rides away.
- 115 Exterior Trail
Ride through of Santos getting away--he realizes he is pursued
- 112 Exterior Ute. anxiously
L.S. of hotel front--Rig still on--Santos riding away--exits
--Jim rides in opposite side--drags up in center a moment--gets his direction and spurs off after Santos exits.
- 113 Exterior Trail.
Ride through of Jim pursuing Santos.
- 113 Interior Hotel Lobby.
L.S. to establish the set--Hotel manager behind counter and Beth is standing in front of counter talking to him--nearby stands Major with the bags--he is looking around waiting for Santos.
Beth finds the bag--Beth is very worried--the manager reassures her--says
- 114 Interior Hotel Lobby.
M.S. at the desk--the manager is waiting with a kindly helpful smile as Beth hesitates and then turns to him and says rather guardedly
- TITLE "HIS THING IS MY BAG--I'VE LOST IT."
- 115 BACK--as she finishes question--the manager considers and then tells her no. She seems rather disappointed and then decides she will take a room and tells him so--he in very matter-of-fact way starts to dip the pen and turn the register for her when she discovers her bag is missing and becomes pale stricken--he notices this as does also Major and look at her soliticiously--she hesitates greatly flustered and when he asks her what's wrong she explains.
Ride through of Jim as he pursues Santos--he shouts to him to stop.
- TITLE "MY BAG--I'VE LOST IT."
- 116 Exterior Trail.
Ride through of Santos pursued closely by Jim--Jim shouts for
- BACK--as she finishes title and seems at a loss what to do--the manager immediately thinks that perhaps she is stalling him and frowns rather sternly--she sees this and starts explaining--Major sees the way the manager has taken it and steps in quickly and says--

121

Exterior Trail - Running Insert

Jim riding furiously, shouting for Santos to stop - he becomes disgusted and gets out his rope and starts to build a loop.

TITLE

"DAT'S RIGHT, AH SHORE SEEN D.T. BAG ON DE WAY FROM DE DEPOT."

122

Exterior Trail - Running Insert

Santos riding furiously, trying to escape - he shows his fear.

BACK--as the manager gets this and realizes she is honest--she is relieved at Major's intervention and the manager at once all helpfulness suggests that they go and search the rig--she agrees

123

Major and Major dropping her bags they all exits quickly towards the outside. Santos furiously after Santos - he has his loop ready and waiting it, lets it fly forward out of scene

115

Exterior Trail

Ride through of Santos getting away--he realizes he is pursued and is back anxiously

124

Exterior Trail - Running Insert

as the loop settles over him and draws

116

Exterior Trail

Ride through of Jim pursuing Santos.

as Jim has roped Santos he gets up his horse after taking his dailies and drags Santos from his horse as Santos hits the ground and his horse trots away Jim dismounts and runs up to Santos' side.

117

Exterior Ute.

M.B. at rig--Manager, Major and Beth run in and they search the rig--don't find the bag--Beth is very worried--the manager re-

120

as they hear--says

Santos as he sees Jim coming and starts to get to his feet, back turned to Jim as the latter enters - as Jim reaches his side Santos whirls on Jim with knife upraised and Jim is just quick enough to catch his wrist. He takes the knife from Santos and stands facing each other a minute till Santos' eyes drop guiltily. Jim smiles and looks him over till his eyes center on something at about Santos' waist - cut to

BACK--as he finishes--this partly relieves Beth and as Major picks up the bags dropped by Santos the Manager escorts Beth off followed by Major.

127

Exterior Trail

C.U. Santos' waist showing the chain of the mesh bag just hanging out.

118

Exterior Trail.

Ride through of Santos trying to escape from Jim.

126

Exterior Trail

M.B. Jim and Santos - Jim has seen this and smiles as he knows it means something - he indicates the chain and says--

119

Exterior Trail.

Ride through of Jim as he pursues Santos--he shouts to him to stop.

120

Exterior Trail

BACK - as Jim finishes - Santos looks up quickly and then down - sees the chain and tries to cover it but Jim grabs it and drags him down. He holds it up and looks it over carelessly. Santos stops but Santos only spurs the faster they exit. Jim takes the bag away in his own pocket or blouse and then authoritatively orders Santos off towards the horses - they exit

120.
121.

Exterior Trail.
Exterior Trail - Running Insert
Jim riding furiously, shouting for Santos to stop - he becomes disgusted and gets out his rope and starts to build a loop. so it won't slip, and then says to Santos.

122

Exterior Trail - Running Insert
Santos riding furiously, trying to escape - he shows his fear.

123

Exterior Trail - Running Insert
Santos swears at him but Jim orders Jim riding furiously after Santos - he has his loop ready and whirling it, lets it fly forward out of scene

124

Exterior Trail - Running Insert
Santos riding furiously as the loop settles over him and draws tight - he starts about his saddle horn - they ride out.

125.

Exterior Trail - Long shot
as Jim has roped Santos - sets up his horse after taking his dailies and drags Santos from his horse as Santos hits the ground and his horse trots away. Jim dismounts and runs up to Santos' side. patient.

126

Exterior Trail - Medium shot
Santos as he sees Jim coming and starts to get to his feet, back turned to Jim as the latter enters - as Jim reaches his side Santos whips on Jim with knife upraised and Jim is just quick enough to catch his wrist. He takes the knife from Santos and sticks it in his own belt, then throws Santos' arm back - they stand facing each other a minute till Santos' eyes drop guiltily. Jim smiles and looks him over till his eyes center on something at about Santos' waist - cut to

133.

M.S. the shed with the door standing ajar and darkness within - Major enters it all the harness and exits confidently inside.

127.

Exterior Trail
C.U. Santos' waist showing the chain of the mesh bag just hanging out.

134.

C.U. on the two horses standing with their bridles on - they hear something and look up with surprise.

128.

Exterior Trail
M.S. Jim and Santos - Jim has seen this and smiles as he knows it means something - he indicates the chain and says:-

135.

Exterior etc.

TITLE:

M.S. the shed - some object flies out - Major comes hurtling out and ing out and land on top of him - Major sits up in consternation, rubbing his head - Catapult comes into the doorway from inside the shed - as Jim finishes - Santos looks up quickly and then down - sees the chain and tries to cover it but Jim grabs it and drags out the mesh bag - he holds it up and looks it over appreciatively and then smiles at Santos who looks pretty guilty - Jim decides and puts the bag away in his own pocket or blouse and then authoritatively orders Santos off towards the horses - they exit

136.

Exterior etc.

C.U. Catapult standing in the doorway - a light is on.

137. Exterior Ute.
129. Exterior. Trailing on the ground rubbing his head in amazement. M.S. with the horses--Santos enters followed by Jim--Jim takes the bridle off Santos' horse and hangs it on his saddle, then puts the loop of his rope about Santos's horse's neck, ties it so it won't slip, and then says to Santos.
- TITLE "O-ALL AN' THE ST DILL CERRABLE SHLE AN' OVER NIT UP WITH!"
- TITLE "I'L JUST KEEP A STRING ON YOU SO YOU WONT TRY AND GET AWAY!"
130. Exterior Ute.
M.S. of the situation--Major finishes title--leaps to his feet and BACK--as he finishes title--Santos awakes at him but Jim orders him to mount--Jim starts to mount holding the other end of the rope.
130. Exterior Ute.
130. Exterior Trail. throws another collar--play this ad lib with M.S. as Jim and Santos count and start away--Jim has the rope and fast about his saddle horn--they ride out. and then resumes hurling the issles--play this to cut back and forth.
131. Exterior Ute.
140. M.S. Back of hotel at shed or barn--the rig is on and Major has unhitched the horses and has all of their harness except the bridles and lines--in his arms he starts telling the horses to be patient but they come ag'in at od towards Major-- to cut n. later.
132. Exterior Ute.
C.U. Major as he speaks to the horses--establish in this that Major is now wearing a new sign 'Stable Boy' on his cap--he turns to exit towards the shed.
133. Exterior Ute.
M.S. the shed with the door standing ajar and darkness within--Major enters with all the harness and exits confidently inside. Jim--he takes non fanny and is down for food--he sits up painfully shaking his fist as the mule comes to the door and lands on him.
134. Exterior Ute.
142. C.S. on the two horses standing with their bridles on--they hear something and look up with surprise.
135. Exterior Ute.
M.S. the shed--some object flies out--Major comes hurtling out and lands in a heap and then all the harness and collats come bounding out and land on top of him--Major sits up in consternation rubbing his head--Catapult comes into the doorway from inside the shed and looks off at Major.
- TITLE 'CATAPULT' WAS A C. DISCERNING OBJECTOR TO UNINVITED INTRUSION.
14136. Exterior Ute.
C.U. Catapult standing in the doorway--laughing at Major.

144. Exterior Ute
 137. ~~U.S. Shed and Major as Major gets to his feet and throws away the~~
~~Exterior Ute, sign--he calls off to Catapult.~~
 C.U. Major sitting on the ground rubbing his head in amazement
 he sees the mule's merriment and becomes furious--shakes his fist
 at him and yells--
 TITLE "HAVE IT YOUR WAY, MULE, HAVE IT YOUR WAY."
 TITLE "YO-ALL AM THE MOST DISCREETABLE MULE AN EVER MET UP WITH!"
 BACK--he finishes and the mule disappears into the shed as Jim
 rides in follow d by Santos whom he is still leading by the rope--
 Jim dismounts and orders Santos off--Santos reluctantly dismounts
 138. ~~Exterior Ute, Jim to walk--they exit towards the hotel followed~~
~~U.S. of the situation--Major finishes title--leaps to his feet~~
 and begins throwing the collars at the mule--the mule disappears
 inside,
 145. Interior Hotel Lobby.
 139. M.S. at desk--Manager and Beth on-- Beth is just telling Manager she
~~Exterior Ute, to her room--he assures her everythign will be all~~
~~C.U. Major as he throws another collars--play this ad lib with~~
 Major throwing parts of the harness off and collars and the same
 parts coming back in and he takes maybe a couple of comedy falls
 and then resumes hurling the missiles--play this to cut back and
 140. forth--
 Ute.
 M.S. Front of hotel-Jim herds Santos in followed by Major who can
 perhaps get in some little comedy trick as he follows them--they
 start into the hotel.
 140. Exterior Ute.
 C.U. the shed door--the missiles hurled by Major fly into the shed
 and then out they come again aimed towards Major-- to cut up later.
 137. Interior Hotel Lobby.
 L.S. of the lobby as Beth disappears upstairs into a door at head
 of stairs or along aisle--Jim herds Santos in followed by Major--
 141. ~~Exterior Ute, ask where Manager waits expectantly.~~
 C.U. mule's heels supposedly in the shed as he works them like a
 catapult taking the missiles thrown by Major and sending them
 right back again--play to cut in to the above two scenes,
 140. Interior Hotel Lobby.
 M.S. at desk--Manager waiting curiously as Jim herds crestfallen
 Santos in followed by Major--Manager asks Jim what the idea is and
 142. ~~Exterior Ute, he fish bag from his pocket asks him--~~
 M.S. of the shed and Major--all the harness is strewn about Major
 and as he starts to his feet out sails the last collars and hits
 him--he takes aon fanny and is down for good--he sits up painfully
 shakinghis fist as the mule comes to the door and laughs at him.
 143. Exterior Ute. 148--as Jim finishes title 154-- the manager and Major
 C.U. Major as he sits up and shakes his fist off at Major--he is
 licked and finally subsides--then he thinks and finally takes off
 off his cap--takes off the 'Stable Boy' sign and tears it up as he
 says.
 "YES, THAT WAS BETTER THAN THE VANDY LADY ONE, I' CAN SEE IT
 SHE CAN IDENTIFY IT."
 TITLE "AH GOT ONE JOB TOO MANY AN! DAT'S DIS ONE!"
 BACK--as he finishes title and starts to go when Major breaks in
 again--
 BACK--as he finishes title and then he hears something and looks
 off -- sees -- starts to his feet.
 144. Exterior Ute

144. **Exterior Ute.**
M.S. Shed and Major as Major gets to his feet and throws away the bits of the sign--he calls off to Catapult.
- TITLE**
"HAVE IT YOUR WAY, MULE, HAVE IT YOUR WAY" for it--Jim looks at the manager and the manager indicates all right let him take it-- Jim hands it to Major who takes it and with a triumphant look at the seething Santos, exits quickly--after he leaves Jim turns BACK--he finishes and the mule disappears into the shed as Jim rides in followed by Santos whom he is still leading by the rope-- Jim dismounts and orders Santos off--Santos reluctantly dismounts and Jim orders him to walk--they exit towards the hotel followed by the wondering Major.
149. C.S. on the group of three--Jim very gravely indicates Santos and asks the manager what he wants to do about it--the manager looks at Santos contemptuously and considers--Santos realizes that he has lost and is pleading his cause--finally the manager decides
145. **Interior Hotel Lobby.**
M.S. at desk--Manager and Beth on--Beth is just telling Manager she will go on up to her room--he assures her everything will be all right--she exits.
- TITLE**
"WELL, AS LONG AS HE DIDN'T GET AWAY WITH IT, I'VE GOT HIM IN CHARGE."
146. **Exterior Ute.**
M.S. Front of hotel--Jim herds Santos in followed by Major who can perhaps get in some little comedy trick as he follows them--they start into the hotel.
147. **Interior Hotel Lobby.**
L.S. of the lobby as Beth disappears upstairs into a door at head of stairs or along aisle--Jim herds Santos in followed by Major-- they go to desk where Manager waits expectantly.
148. **Interior Hotel Lobby.**
M.S. at desk--Manager waiting curiously as Jim herds crestfallen Santos in followed by Major--Manager asks Jim what the idea is and Jim, taking the mesh bag from his pocket asks him--
- TITLE**
"DID ANY OF YOUR GUESTS MISS THIS?"
L.S. as Santos hurriedly exits to the outside followed by Jim-- they leave Beth appears at the head of the stairs and hurries down followed by Major--they go to the desk and she starts eagerly--
- BACK TO SCENE 149**--as Jim finishes title #54-- the manager and Major see bag and their faces light up--the manager says eagerly--
- TITLE**
"YES, THAT'S THE ONE THE YOUNG LADY LOST. I'VE CALLED HER AND SHE CAN IDENTIFY IT."--he probably remarked off--Jim enters leading Santos and they go to the horse--Jim takes the rope off Santos' horse and throws Santos' bridle on the ground at his feet--Santos watches Jim--Jim coils up the rope and then stops up close to Santos.
- BACK**--as he finishes title and starts to go when Major breaks in eagerly--
149. **Exterior Ute.**
C.S. Jim and Santos--Jim takes a couple of minutes and then says sternly--he hands him back the bag.

TITLE

"YOU DON'T HAVE TO, BOSS--LEAVE 'EM TRY IT. DAT'S DE ON, AN SEEN HER WITH."

BACK--as he finishes and hold out his hand for it--Jim looks at the manager and the manager indicates all right let him take it--Jim hands it to Major who takes it and with a triumphant look at the scowling Santos, exits quickly--after he leaves Jim turns back to the manager.

149.

Exterior Ute.
Interior, Hotel Lobby.
C.S. on the group of three--Jim very gravely indicates Santos and asks the manager what he wants to do about it--the manager looks at Santos contemptuously and considers--Santos realizes that he has a chance and starts pleading his cause--finally the manager decides and says to Jim

154.

stands lowering after Jim--suddenly his hate overcomes him and he whirls and throws up his arm to hurl the knife into Jim's back--suddenly something attracts his attention and he starts violently--out to
"WELL, AS LONG AS HE DIDN'T GET AWAY WITH IT, I WANT PRESS THE CHARGE."

TITLE

153.

Exterior Ute.
C.S. the shed door--the title is discovered as it is being
BACK--as manager finishes title and then turns to Santos and says sternly.

TITLE

"NOW YOU GET OUT OF HERE, AND NEVER LET ME SEE YOU AROUND THE PLACE AGAIN!"
He whirled--as the title is in the way shouting and Santos with upraised arm whirled to see what is behind him--he sees it is only the title and turns again quickly to see if he is too late for Jim.

BACK--as he finishes title--Santos begins thanking the manager but the latter indicates to Jim to take him off--Jim nods and tells Santos to go--Santos turns and glad enough to get out of the scrape so easily exits quickly--Jim bids the Manager good-day and follows him off.

157.

150.

Interior Hotel Lobby.
L.S. as Santos hurriedly exits to the outside followed by Jim--as they leave Beth appears at the head of the stairs and hurries down followed by Major--they go to the desk and she starts eagerly thanking the manager.

150.

Exterior Ranger Station
C.S. Jim rides swiftly off and towards the station

151.

Exterior Ute.
M.S. at the shed--the two horses belonging to Jim and Santos on--the two team horses have probably wandered off--Jim enters following Santos and they go to the horses--Jim takes the rope off Santos's horse and throws Santos' bridle on the ground at his feet--Santos watches him--Jim coils up the rope and then steps up close to Santos. Jim goes to and waves to him as he leaves his horse and walks and joins Jim on the porch.

150.

152.

Exterior Ute.
C.S. Jim and Santos--Jim takes a long look at Santos and then says sternly--as he hands him back his knife.
C.S. in Jim and Jennings as Jim says to Jennings
C.S. in Jim and Jennings as Jim says to Jennings

151.

- TITLE** "BETTER BE CAREFUL HOW YOU HANDLE THAT TOOTHPICK; OR IT'S LIABLE TO GET YOU INTO SOME TROUBLE."
- TITLE** ~~BACK--he finishes his title and Santos takes the knife and appears to be properly subdued with a last look at him Jim turns contemptuously and starts to exit--the minute Jim's back is turned his eyes glint venomously--suddenly takes it and reads becoming interested--~~
153. **Exterior Ute.** (Dated Western City)
M.L.S. as Jim turns from Santos, mounts and starts off.
154. **Exterior Ute.** Station
U.T. Santos as he stands lowering after Jim--suddenly his hate overcomes him and he whirls and throws up his arm to hurl the knife into Jim's back--suddenly something attracts his attention and he starts violently--cut to.
155. **Exterior Ute.**
C.U. the shed door--the mule is discovered as it is throwing up it's head and baring it's teeth evidently making some strange noise.
BACK--as Jim finishes reading the telegram and looks over thought to camera--then turns to Jennings and reads soberly--as if in abstraction Jim folds the telegram and tucks it into his pocket--Jennings speaks
156. **Exterior Ute.**
M.S. the shed--as the mule is in doorway grunting and Santos with upraised arm whirls to see what is behind him--he sees it is only the mule and turns again quickly to see if he is too late for Jim.
157. **Exterior Trail with Iris.**
L.S. as Jim rides away and disappears around bend in trail riding swiftly--Ranger Station.
M.S. as Jennings finishes his title and Jim agrees soberly--Jennings indicates that's all and Jim turns and exits--Jennings exits back into the station.
158. **Exterior Ute.**
M.S. as Santos realizes he is too late--he reluctantly sheaths his knife and picks up his bridle and starts bridling his horse.
159. **Exterior Ranger Station.**
L.S. as Jim as he sits on his horse--unbitch's it--mounts and rides away at a trot--exits in direction of Ute.
160. **Exterior Ranger Station.**
M.S. as Jim rides in to look--pulls up and dismounts and hitches his horse--the Captain comes from the station carrying a telegram--Jim sees him and waves to him as he leaves his horse and walks up and joins him on the porch.
161. **Exterior Ranger Station.**
C.S. on Jack after dismounting--Santos exits and they greet cordially and then Jennings asks casually--

TITLE. "ANSWERING THE REPORT, JIM"

M.S. as Jack and Santos walk to the hitch rail where Jack fastens his horse and then taking leave of Santos exits towards the front of the hotel.

BACK--as he finishes question--Jim laughs shortly and explains briefly about Santos and Jennings nods his head understandingly and then brings up the telegram and indicating it tells Jim to read it--Jim rather curiously takes it and reads becoming interested--

167. M.S. front of the hotel--Jack enters from shed and reaches steps where he stops and rather furtively looks around then he exits into the hotel.

Insert Telegram (Dated Western City)

168. Interior Hotel Lobby.
Mod. Full Captain Jen, Inga and desk--Manager on desk as Jack enters and looks at the desk--Major crosses out and exits through front door Texas
THE FOLLOWER MIDDLE AGED MAN ABOUT SIX FEET ONE SLIGHT BUILD IRON GRAY HAIR WANTED. STOP PROBABLY TRAVELLING UNDER ALIAS OF JOHN SMITH STOP SUSPECTED OF BEING IN YOUR LOCALITY STOP FULL IDENTIFICATION INCLUDING PHOTOS FOLLOWS

169. Exterior Ute Station
M.S. Front full of people--the entrance door wide open, BY MAIL--Major comes up to the rack and dismounts--Major sees him and stands watching him. Masters.

170. BACK--as Jim finishes reading the telegram and looks up and gets over thought to camera--then turns to Jennings and nods soberly--as if in abstraction Jim folds the telegram and puts it into his pocket -- he looks up as Jennings speaks

TITLE "WHILE YOU'RE LOOKING AROUND TIE OFF THE MANAGER AT THE NATIONAL TO KEEP HIS EYES OPEN."

162. BACK--as Jack finishes his query and the manager tells him just a moment and then tells him yes there is and then indicates that Exterior Ranger Station--Jack considers this and then takes out his M.S. as Jennings finishes his title and Jim agrees soberly--Jennings indicates that all and Jim turns and exits--Jennings exits back into the station orders for room rent--the manager takes the money and starts to make change.

163. Exterior Ranger Station.
171. L.S. as Jim walks Jim to his horse--unhitches it--mounts and rides away at a trot--exits in direction of Ute as Jim walks up steps over F.S. and joins him--they stop to talk a minute.

164. Exterior Ute.
172. M.S. of the shed--Santos' horse on hitched to post or rail and Santos is nearby fixing his things in a saddle--Jack has looked up as Jack rides in and dismounts--Santos walks up to Jack and they greet. the register conveniently to register and starts to write the the letter J and then the thought strikes him about registering his name--he looks around hesitantly as he thinks and then he does so he goes off through the door and he immediately

165. Exterior Ute. looks closely.
C.S. on Jack after dismounting as Santos enters and they greet in more or less friendly way and shake hands--they exchange a few words and then start off together.

173.

Exterior Ute.

166.

Med. Full Shot or shot thru door from interior of Jim and Major
 on horse, as Jack and Santos walk to the hitch rack where Jack fastens
 his horse and then taking leave of Santos exits towards the front
 of the hotel.

174

167.

Interior Hotel Lobby.

Exterior Ute. Both on from hotel and exits up street takes it
 C.S. at the desk--Jack enters from shed and reaches steps
 where he stops and rather furtively looks around then he enters
 into the hotel and Jack after a struggle to regain his self
 watches him puzzled and Jack after a struggle to regain his self
 as session mumbles some excuse to him and turns quickly and starts
 off.

168.

Interior Hotel Lobby.

Med. Full Shot includ, door and desk--Manager on at desk as Jack
 enters and goes to desk--Major crosses set and exits through

175.

Interior Hotel Lobby. Jack enters from shed and reaches steps
 where he stops and rather furtively looks around then he enters
 into the hotel and Jack after a struggle to regain his self
 watches him puzzled and Jack after a struggle to regain his self
 as session mumbles some excuse to him and turns quickly and starts
 off.

169.

Exterior Ute. Jack enters from shed and reaches steps
 where he stops and rather furtively looks around then he enters
 into the hotel and Jack after a struggle to regain his self
 watches him puzzled and Jack after a struggle to regain his self
 as session mumbles some excuse to him and turns quickly and starts
 off.

176.

Interior Lobby of hotel

170.

C.S. at the desk--Manager asks Jack what he can do for him and Jack
 after a little hesitation asks;

171.

Exterior Ute.

Med. Full Shot or shot thru door from interior of Jim and Major
 on horse, as Jack and Santos walk to the hitch rack where Jack fastens
 his horse and then taking leave of Santos exits towards the front
 of the hotel.

172.

BACK--as Jack finishes his query and the manager thinks just a
 moment and then tells him yes there is and then indicates that
 she just stepped out--Jack considers this and then takes out his
 timepiece and figures it is too late to return to the Trading Post
 that day and decides--he says something to the manager and brings
 out a bill which he tenders for room rent--the manager takes the
 money and starts to make change.

173.

"WHO'S THE NEW US BIRD?"

171.

Exterior Ute.

M.S. Hotel porch--Major waiting on top step as Jim walks up steps
 over F.C. and joins him--they stop to talk a minute.

172.

Interior Hotel Lobby.

C.S. at the desk--the manager hands the change to Jack who pockets
 it and then the manager hands him a pen and the register--Jack
 turns the register conveniently to register and starts to write
 the one letter J and then the thought strikes him about register-
 ing his name--he looks around hesitatingly as he thinks and as he
 does so he sees off through the open door and he immediately
 takes it--he looks closely.

173. Exterior Ute.
Med. Iris shot or shot thru door from interior of Jim and Major on the porch talking--p lay Jim's face prominently--he takes leave of Major casually and Major exits down the steps as Jim starts into Hotel.
174. Interior hotel lobby.
C.S. at the desk--Jack as he sees and recognizes Jim--he takes it violently as he realizes who it is and the pen drops from his nerveless fingers making a big blot on the register--the manager watches him puzzled and Jack after a struggle to regain his self po session mumbles some excuse to him and turns quickly and starts off.
175. Interior lobby of hotel.
FULL shot incl. Desk, front door and side door--Jim entering front door as Jack quickly leaves the desk and hurries across the room towards the side door- Jim sees his suspicious movement and stops in the doorway watching him--Jack exits and then the manager turns his astonished gaze from him towards Jim who is still looking off the way Jack disappeared.
176. Interior Lobby of Hotel
C.U. Jim near front door as he watches after Jack puzzled--he gets an idea and considers the possibilities and then starts off towards the desk.
177. Exterior Ute.
M.S. Side door of hotel--Jack slides through the door and closes it quickly and then leans against the door listening tensely--he seems intensely nervous and greatly agitated.
178. Interior Hotel Lobby.
M.S. at the desk--the manager puzzled at Jack's actions as Jim enters more or less good naturedly and indicating off after Jack, says

TITLE

"WHO'S THE NERVOUS BIRD?"

BACK--as he finishes his title-- the manager shakes his head and replies--

TITLE

"STRANGER TO ME. PAID FOR A NIGHT'S LODGING, STARTED TO REGISTER, AND...."

BACK--as Manager finishing his explanation picks up the register, puts away the pen and shows the register to Jim-Jim looks at it--cut to

Insert Register--- show the single letter of the registration "J" and the ink blot.

BACK--as Jim gets this and as he hands back the register he becomes serious as he thinks.

179.

Interior Hotel Lobby.

C.U. Jim as he finishes looking at the register, hands it back and then becomes serious as a thought strikes him and he thinks, considering the possibilities.

180.

Exterior Ute.

M.S. at the side door of hotel--Jack still listening tensely- he satisfies himself that he is safe for the moment and tries to compose himself-- then he hears a footstep and nervously whirls as Beth enters casually and then sees her--she sees him about the same time and stops short--they stare at each other.

181.

Exterior Ute.

C.U. Jack as he stares at Beth and then as recognition dawns he takes it big.

182.

Exterior Ute.

C.U. Beth as he is staring at Jack--she recognizes him and as she takes it in terror she slowly recoils.

183.

Exterior Ute.

M.S. side door of hotel--Jack hesitates just a moment and then suddenly ducks his head and hurries out past her--she turns towards camera watching him out and then after making a quick decision turns and runs on the way she was headed.

184.

Exterior Ute.

M.S. at shed-Santos and Jack's horses's still on--Santos standing by his horse watching off as if he has evidently seen the meeting between Beth and Jack--Jack runs in and gasps--indicates off after Beth.

TITLE

"WHO IS THAT GIRL?"

BACK--as Jack finishes--Santos thinks quickly and replies.

TITLE

"SOMEONE THAT ARRIVED TODAY--FIGURES TO GO ON UP COUNTRY."

BACK-- as Santos finishes-- Jack takes this--thinks swiftly and then indicates abruptly 'come on!'--they start towards horses.

185. Interior hotel lobby.
M.S. at desk-- Jim studying deeply--takes out the telegram--reads it quickly--comes to a decision--the manager watches him curiously--Jim turns to him,says he'll see him later and exits quickly as if after Jack.
186. Exterior Ute.
M.S. at front steps of hotel--Beth enters quickly and stops puzzled as to what to do--looks back thinking.
187. Exterior Ute.
M.S. the side door of hotel--door opens quickly and Jim enters from hotel--he stops quickly as he sees off.
188. Exterior Ute.
Long iris shot of shed--as Santos is mounted--Jack mounts and they ride swiftly away.
189. Exterior Ute.
M.S. at side door of hotel--Jim sees this, makes a quick decision and closes door and runs off towards front of hotel.
190. Exterior Ute.
L.S. front of hotel incl. Steps, front door and hitch rack Beth decides and starts up the steps, as she reaches the top step Jim runs on and reaches horse as she reaches door--she stops as she hears his footsteps.
191. Exterior Ute.
M.S. Front door of hotel--Beth enters and stops as she hears Jim's running footsteps--she turns to look and as she sees she takes it big and gasps--cut to.
192. Exterior Ute.
M.S. at hitch rack--Jim is very busy as he unhitches his horse and doesn't see Beth in the doorway-- play his face prominently.
193. Exterior Ute.
C.U. Beth in the doorway as she recognizes Jim and gasps in amazement--she tries to call but she seems unable to say anything.

194. Exterior Ute.
L.S. Front of hotel--Beth in doorway tense--throws out her arm as Jim, not seeing her, leaps to his saddle and spurs furiously away after his suspect-- Beth runs down vainly to the ground in front of the hotel.

195. EXTER. UTE
C.U. at Beth at bottom of steps--she runs into it and she calls vainly as she waves her arm--

TITLE "JIM--JIM,....."

BACK--as she realizes he has gone beyond sound of her voice and she droops visibly--as she stands there the manager comes in from big and comes to her side--she turns as he enters and seeing him she thinks quickly and then questions eagerly.

TITLE "JIM WARREN--WHAT IS HE DOING HERE IN UTE?"

BACK TO SCENE 195 as Beth finishes title #68--the manager is a little surprised at the eagerness of her query and she replies--

TITLE "WHY HE'S A RANGER--HE'S IN HERE EVERY DAY."

BACK--as he finishes title--she is relieved at this and then the manager asks if she hadn't better go on in and she agrees--they exit to hotel.

196. Exterior Trail
Ride through of Jack and Santos--they are glancing back over their shoulders once in a while as if to assure themselves that they are not followed--not riding too fast.

198. Exterior Trail.
Ride through of Jim--not riding too fast as he follows the trail--glancing down now and then to see if he is going right.

199. Exterior Trail at Knoll.
Jack and Santos ride in from camera and proceed to top of knoll--they rein up.

200. Exterior Trail at knoll.
H.S. on Jack and Santos as they draw up and look back to assure themselves that they're not followed--they suddenly see with some concern.

201. Exterior Trail
Long Iris shot from their position shooting down on Jim as he rides along trail in distance coming towards camera.
202. Exterior Trail at knoll.
M.S. they realize Jim is following them and Jack indicates it is a desperate situation and says come on--they spur their horses and race off scene.
203. Exterior Trail.
L.S. as Jack and Santos ride at top speed along trail and off past camera--they know they are followed and are really knocking on em.
204. Exterior Trail.
L.S. as well covered spot in F. G.--Jack and Santos come on towards camera and turn off into covered spot and draw up abruptly.
205. Exterior Trail at knoll.
M.S. -- Jim rides on and draws up and begins looking about--there is where the trail divides and Jim starts to figure out which trail they took.
206. Exterior Trail at covered position.
M.S. on Jack and Santos mounted--they glance around furtively and then Jack turns to Santos and speaks rapidly--

TITLE "THAT GIRL IS HEADED FOR THE TRADING POST AND IF SHE EVER GETS THERE I'M DONE!"

BACK--as he finishes rapidly--he is about to continue when Santos starts to question--Jack cuts him off short and rapidly runs on--

TITLE "NEVER MIND WHY--CIRCLE BACK AND TELL HER YOU'VE BEEN SENT TO GUIDE HER THERE? AND WHEN YOU GET OUT ON THE TRAIL TAKE HER TO LOST CABIN AND HOLD HER TILL I COME."

BACK--as he finishes title and Santos consider the proposition.

207. Exterior Trail at knoll.
M.S. --Jim decides on the trail they took and rides off trailing carefully on the trail that they actually did take.
208. Exterior Trail at covered position.
C.S. on Jack and Santos--Santos is giving Jack an argument--he says--

TITLE

"I CAN'T GO BACK IN THAT HOTEL--I'M IN BAD WITH THE BOSS.

BACK-- as he finishes and this seems to stump Jack for a moment and then he gets an idea and tells Santos-

TITLE

"I'LL GIVE YOU A NOTE FROM MY PARTNER--WATCH YOUR CHANCE? AND WHEN THE MANAGER GOES OUT SLIP IN AND GET HER."

BACK-- as he finishes--Santos considers this and then agrees--
--Jack rapidly starts hunting for the note.

209.

Exterior Trail.

Jim rides through not too fast carefully trailin.

210.

Exterior Trail at covered position

M.S. on Jack and Santos--Jack finds the note and hands it to Santos--Santos takes it and then speaks about some money--Jack agrees quickly and pulls out a roll from which he peels several bills and slips them to Santos - Santos takes them and says he'll do it--Jack takes leave of him and starts his horse.

211.

Exterior Trail at covered position.

L.S. as Jack rides away from Santos and off past camera at swift clip--Santos circles his horse and rides off into thick undergrowth--disappears from sight.

212.

Exterior Trail

Ride through of Jim trailing at a slow canter.

213.

Ex. Trail in undergrowth.

Santos rides in and draws up--turns his horse and watches off tensely.

214.

Ex. Trail at covered position.

L.S. as Jim rides through at slow canter carefully trailing he rides off past camera--Santos appears from position where he disappeared rides to trail--watches off after Jim a moment and then turns his horse and starts back towards Ute as FADE OUT.

TITLE

FADE IN & OUT

FEARFUL UPSET OLD MAN HAD BEEN VERY NERVOUS
HIS TRACKS.

215. Exterior Trail Post - Fade in
 L.S. the exterior of the post is now deserted--smoke is issuing from the chimney however--Jack rides in quickly to the side of the Post and dismounts and starts hitching his horse.

216. Exterior Trading Post.
 M.S. at hitch rack--Jack finishes hitching and turns front--he looks furtively and then hurries off towards the front of the Post.

217. Int. Trading Post.
 Full Shot--Warren is discovered seated at the desk busy -- he hears Jack's approach and looks up quickly as Jack enters and comes to a position about half-way across the set--Warren gets to his feet and with the aid of his stout cane walks across to where Jack stands.

218. Int. Trading Post.
 C.S. Warren and Jack--Jack rather nervous as Warren enters anxiously and asks about the girl--Jack hesitates and then replies evasively--

TITLE "SHE WASN'T THERE--BUT I CAN'T BE ON."

BACK--as he finishes title--Warren takes this and becomes concerned and anxious as he considers this..

219. Ex. Ute.
 L.S. of the front of the hotel -- The manager, wearing hat as if he is going to town comes from the hotel and walks briskly away.

220. Ex. Ute.
 M.S. side of the Shed--Santos's horse fastened in B.C. and Santos himself, carefully screened from view is waiting patiently as he smokes a cigarette--he hears turns and looks off--sees the manager exit from last scene--smiles as though pleased that his vigil is over--throws away the cigarette--pulls himself together and exits towards the hotel.

221. Int. Hotel Lobby.
 M.S. at the desk--Major discovered behind the counter fussing very importantly--he is evidently in charge for a while now and on his cap is a neat sign 'Boss'

222. Ex. Ute.
 M.S. front of the hotel- Santos enters quickly--steps and assures himself that the manager has really gone and then hurries on into the hotel.

223. Int. Hotel Lobby.
 H.S. INCL. door and desk--Major glances up as he hears Santos approach--sees Santos and the latter quickly crosses to the desk.

224. Int hotel lobby.
 C.S. At desk--Major watching surprised as Santos enters briskly and running a bluff on the coon asks in a matter of fact way for the manager--Major draws himself up importantly and the replies--

TITLE "DE BOSS AM 'UT AN' ISE FI LIN' HIS BOOTS.

BACK--as Major finishes this--Santos takes this and nods briskly and then hands the note over to Major looks at the note questioningly and then rather hesitatingly opens it and reads--he looks closely and can't quite make it out, so he puts down the note and reaches under the desk and brings forth an old pair of square spectacles--these he adjusts and then picks up the note and reads with more ease.

Insert Note (man's handwriting)

Manager National hotel at Ute have instructed bearer to conduct my Ward Miss Prentiss to the Trading Post. Any help that you may lend will be appreciated.

Sincerely

(Mask out signature enough so it can't be read.)

BACK--to scene 224 as Major finishes reading telegram--he lays it down and scratches his head in doubt as he looks at Santos--Santos scowls irritably and taking command of the situation says tersely--

TITLE "CALL HER DOWN--WE'VE GOT TO GET STARTED."

BACK--as he finishes and succeeds in convincing Major who sets down his spectacles and starts off.

225. Int. hotel lobby.
 H.S. as Major leaves the desk and hurries away to do Santos' bidding-- Santos watches him off with a satisfied smile.

226. Ex. Trading Post.
 L.S.-- Jack's horse in position as before--Ji is seen as he rides in and over to the hitch rack beside Jack's horse--he dismounts and starts hitchin.

227.

Ex. Trading Post.

M.S. at Hitch rack--as Jim finishes hitching his horse--he turns and looks over the other horse--decides it is probably the one he has been following and then with a look of determination exits towards the front of the trading post.

228.

Int. Trading Post.

M.S. incl. outside door and counter or desk--Jack is discovered at the counter making up a pack with a blanket and some food--he seems in a hurry as if he doesn't want to be observed--suddenly he hears footsteps and looks up started as Jim enters casually enough--steps by the door a minute and then walks slowly over to Jack, Jack turns his back on the counter trying to cover the pack and nervously awaits Jim.

229.

Int. Trading Post.

C.S. Jack at counter--he is looking off tensely as Jim enters easily and after giving Jack a searching look, says some common-places--Jack somewhat emboldened by Jim's manner demands what he wants, as Jim gets this and smiles easily they hear off and Jack turns nervously--Jim more easily--but as Jim sees he starts violently--cut to.

230.

Int. Trading Post.

M.S. at door to another room--Warren steps into position and takes a look--he sees them and for a moment cannot believe his eyes--he stares hard for a moment and then as he realizes it is Jim a hard light comes into his eyes and he draws himself up.

231.

Int. Trading Post.

M.S. at counter of Jim and Jack--watching tensely--Jim recovering from his first astonishment forgets about Jack and starts impulsively forwards as he utters the word 'Dad'--He exits quickly--Jack watches them closely.

232.

Int. Trading Post.

M.S. at inside door--Warren waiting sternly as Jim enters quickly with arms outstretched to greet him--Jim sees his unbending manner and quickly realizes the position the old man is taking--he steps short and then his first surprise returns to him as he remembers what an unexpected thing it is to meet his father out in these wilds--he is trying to think of something to say, Warren demands coldly--

TITLE

"WHY HAVE YOU COME HERE? WHAT DO YOU WANT?"

BACK--as Warren finishes and Jim rather taken aback by these questions, hesitates,

233.

Int. Trading Post.

M.S. at the counter--Jack seeing that they are busy hastily picks up the pack and exits stealthily.

234.

Int. Trading Post.

M.S. Jim and Warren at inside door--Jim hears Jack's exit and turns just in time to see him leave--he thinks quickly and then decides as his father seems determined to remain in his present attitude that the only thing he can do is act accordingly--he turns quickly to Warren and demands.

235--
TITLE

"WHO IS THAT MAN?"

BACK--as Jim finishes --Warren draws himself up angrily and then replies resentfully as if defending Jack--Jim takes it and replies.

TITLE

"YOUR PARTNER, EH--WHERE DID YOU MEET HIM?"

BACK--as Jim finishes question-- Warren is still angry and replies coldly

TITLE

"I DON'T KNOW THAT THAT'S ANY OF YOUR BUSINESS!"

BACK--as he finishes defiantly--Jim takes it and considers soberly as he realizes his father's attitude.

235.

Ex. Trading Post.

M.S. at hitch rack--Jack is discovered as in nervous haste he fastens the pack to the saddle.

236.

Int. Trading Post.

M.S. Jim and Warren at inside door--Jim is still figuring and comes to a decision--he takes his star(Or badge) from his pocket and shows it to the old man--Warren regards it fixedly and then raises his eyes again to Jim's face in mingled surprise and scorn - Jim replaces the badge and says quietly

TITLE:

"I'M OUT AFTER AN EMBEZZLER GOING UNDER THE ALIAS OF JOHN SMITH, AND YOUR PARTNER ANSWERS THE DESCRIPTION."

BACK - as Jim finishes the title and watches Warren.

237

Interior Trading Post

C.U. Warren as he gets this - as he realizes what Jim has said, he forgets himself in his surprise and starts visibly, then repeats the words "John Smith" - then as he thinks that here is Jim whom he believes to be a thief, working as a ranger, rage returns to him and then scorn and with a sarcastic smile he looks Jim and down and then says sneeringly --

TITLE:

"SO YOU REPRESENT THE LAW, EH -- WELL...!"

BACK - as he finishes and gives a nasty half laugh

238.

Interior Trading Post

C.U. Jim as he gets the meaning of this and he flinches as the words and the thought back of them strike him - then he recovers himself with an effort -

239

Exterior Trading Post

M.S. at the hitch rack - Jack has the pack adjusted and mounting rides off.

240.

Interior Trading Post

M. S. Jim and Warren in inside doorway - Warren is gazing at Jim with the sneering smile and then says deliberately --

TITLE:

"WELL - SINCE YOU CARRY A BADGE OF AUTHORITY I'LL TELL YOU -- I MET HIM ON THE WAY WEST. HE HAD THE MONEY AND I HAD THE BUSINESS EXPERIENCE, AND WE FORMED A PARTNERSHIP."

BACK - as he finishes coldly - Jim takes this and considers - he gets over his thought about the money and then is about to turn back to Warren when he suddenly hears off, and they both turn quickly and look - see

241

Exterior Trading Post

Med. iris shot of Jack riding away from the Trading Post

242

Interior Trading Post

Med. shot at the inside doorway - Jim decides swiftly - whirls, and dashes off - Warren hesitates and then follows -

243

Exterior Trading Post

Med. shot front of Post - Jim dashes through the front door and stops in foreground, and holding up his arm, shouts --

TITLE

"STOP, IN THE NAME OF THE LAW!"

BACK -- as he finishes and watches

244 Exterior Trading Post
Med. shot as Jack rides away - he glances back and then spurs on

245 Exterior Trading Post
M.S. front of Post - Jim in P.G. shouts again --

TITLE: "STOP, OR I'LL SHOOT!"

BACK - he finishes and draws his gun - Warren enters from Post in B.O. with heavy cane and stops behind Jim as the latter, seeing that Jack isn't intending to stop, brings down his revolver and is about to shoot when Warren raises his cane and brings it down on Jim's wrist knocking the revolver to the ground as it explodes - Jim surprised and then furious as he whirls on Warren almost ready to hit him, when he remembers in time, controls himself and demands what Warren means - Warren drawn up tense waiting for Jim to start something -

246 Exterior Trail
L.S. as Jack riding swiftly disappears around the bend in trail or over hill -

247 Exterior Trading Post
M.S. front of post, as Jim and Warren glare at each other - Jim repeats his question demanding why Warren interfered, when Warren speaks up quickly --

TITLE: "YOU HAVE NO RIGHT TO STOP THAT MAN!"

BACK - as he finishes title sternly - Jim is puzzled and asks him what he means -

248 Exterior Trading Post
Warren as he looks at Jim coldly and then says deliberately --

TITLE: "I'M THE 'JOHN SMITH' YOU WERE SENT OUT AFTER -- WANTED FOR A CRIME COMMITTED BY YOURSELF!"

BACK - as he finishes title and watches Jim narrowly

249 Exterior Trading Post
C.U. Jim as he slowly takes this - it dawns on him that his father is the embezzler and that explains his presence in the west - he is so nearly overcome that he stammers in amazement, asking the old man what he means -

250

Exterior Trading Post

M.S. Jim and Warren as Jim asks Warren feverishly to explain himself - Warren hesitates and then coldly replies --

TITLE:

"I WAS CAUGHT ON THE MARKET AND COULDN'T COVER THE SHORTAGE CAUSED BY YOUR THEFT -- SO I HAD TO GET OUT."

BACK - as he finishes and Jim considers this hopelessly - Warren watches him a moment and then with a curl of his lip says;

TITLE:

"THERE'S A HORSE IN THE BARN -- I'LL BE READY IN A MINUTE ---- OFFICER!"

BACK - as he finishes bitterly and then turns abruptly and exits off toward the Post - Jim is too dumfounded to care about the last sarcastic dig and stands there thinking it over -

251

M.S. at the shed - Beth in riding habit is discovered mounted and Major is standing beside her - Santos leaves her horse's head and exits - Beth turns to Major and says --

TITLE:

"YOU WONT FORGET MY MESSAGE TO JIM WARREN."

BACK - as she finishes - Major assures her he wont

252

Exterior Ute

L.S. the shed location - Santos mounts and calls to Beth - she urges her horse forward and they ride away together - Major watches them go, shakes his head and exits -

253

Interior of Trading Station

M.S. Incl. doorway and desk - Warren discovered at desk with coat and hat on - he is closing the desk - he looks up as Jim enters and crosses to him

254

Interior Trading Post

C.S. Warren at desk - he is waiting grimly as Jim enters and stops regarding him - Warren says "I'm ready" -- Jim looks at him a moment and shakes his head, says

TITLE:

"NO, DAD -- I NEVER STARTED ANYTHING I COULDN'T FINISH..."

BACK - as he hesitates - Warren asks him what he means by that - Jim looks up resolutely - takes the badge off his vest where it is pinned on the inside, holds it in his hand a moment studying it and then tells Warren -

TITLE:

"I'M GOING BACK TO GIVE MYSELF UP --- WITH THIS."

254-Cont BACK - as he finishes and slips the badge into his pocket -- Warren gets it slowly as if he can hardly realize it and as he stands hesitating Jim turns abruptly and leaves - Warren stands there looking after him and the realization begins to come to him that after all Jim is not all bad -

255 Exterior of Trading Post
M.S. front of Post - Jim comes from the Post - walks to his horse and starts to unhitch -

256 Interior of Trading Post
M.S. at desk - Warren standing there - he has thought a lot in a few minutes and realizes that maybe he has been too bitter toward Jim - he decides to try and set this right and exits quickly to stop Jim before he gets away

257 Exterior of Trading Post
L.S. - Jim mounts - turns his horse and rides away towards Ute as Warren comes to the door and down to the ground before the Post and stands there watching as Jim disappears and
FADE OUT

TITLE: FADE IN AND OUT

ON THE TRAIL THAT EVENING

258 FADE IN
(Blue Exteriors - Amber Interiors)
Exterior of Trail
L.S. Santos and Beth discovered as they ride along the trail towards the camera - as they reach the P.O. Beth pulls up - she seems nervous - Santos draws up - looks back at her and then backs his horse to her side - she tells him she feels nervous and hopes they are going right - he forces a smile and reassures her - she seems partly placated by this - he looks out front and gets over his thought and then tells her to come on - she reluctantly agrees and they ride past camera

259 Exterior of Trail
M.S. as Jim rides through at slow lope going towards Ute

260 Exterior of Trail - at overhanging tree
M.S. as Santos and Beth ride towards camera - as they reach the foreground Santos sees something and draws up and looks off - Beth is busy with an uncomfortable stirrup or some other trifling business -

261 Exterior of Trail
C. U. Santos as he looks off and registers fear--

- 262 **Exterior of Trail**
Long iris shot of Jim riding along the same trail toward them
- 263 **Exterior of Trail**
M.S. as in 260 - Santos has seen this and realizes that it is all over if Jim meets them - he thinks quickly and sees that Beth has not noticed what he has - he gets a quick thought and reaching around on the side of his horse away from her loosens a small pack on his saddle and lets it drop to the ground, then turns to her and indicates the way leads off at an angle - she agrees and they start to turn horses (He notices overhanging tree and gets thought before dropping pack)
- 264 **Exterior of Trail**
Longer shot of above - as Santos and Beth turn their horses and ride off up trail at angle, leaving the main trail
- 265 **Exterior of Trail**
M.S. as Jim rides through at lope riding toward Ute
- 266 **Exterior Trail - at covered position or gully**
M.S. as they ride in around bend and come to F.O. Santos pretends to notice that his pack is missing - he draws up and as she does likewise he calls her attention to its being missing and then he tells her -
- TITLE: "I'VE LOST MY PACK. WAIT HERE WHILE I RIDE BACK A LITTLE WAY AND SEE IF I CAN FIND IT."
- BACK - as he finishes - she is reluctant but agrees - he wheels his horse and rides off around the bend, she waits nervously
- 267 **Exterior Trail at Ambush**
M.S. - Santos rides in quickly - dismounts - looks back to assure himself that she can't see - then with a sinister look, runs off leaving his horse
- 268 **Exterior Trail at tree**
M.S. - Santos runs in - stops - looks down trail to see how close Jim is - sees he has time and climbs tree and works himself onto limb which hangs close over trail
- 269 **Exterior Trail at tree**
C.U. Santos on limb - he smiles evilly and draws his wicked looking knife - he waits tensely for his victim -

270. Ex. Trail at Tree.
L.S. incl. trail and tree--Jim rides on from a little to side if possible to get over he has rounded a turn on trail--he rides toward tree at a slow jog unconscious of his peril--as he reaches the tree cut to.
271. Ex. Trail at Tree
M.S. incl. trail and overhanging limb--Jim rides under limb and Santos, knife in hand, leaps from the limb onto his back--the horse, startled, leaps forward.
272. Ex. Trail at tree.
L.S. as Jim's horse leaps forward and races away with knife fight proceeding on its back--Santos trying to get in a stab and Jim trying to defend himself.
273. Ex. Trail--Running Insert
M.S. as Jim's horse races along--Santos trying to stab Jim and Jim fighting back desperately--finally Santos strikes a blow and the force of it strikes Jim and he topples from the horse with Santos on him.
274. Ex. Trail
Med. L.S. at embankment
as Jim's horse runs along trail towards camera Jim and Santos topple and fall to ground--Horse runs on--Jim rolls on over bank and disappears down embankment but Santos catches himself and pulls himself back--watches down after Jim.
275. Ex. Trail.
M.S. Bottom of embankment--Jim rolls in and comes to stop lies still
276. Ex. Trail M.S.
Top of embankment--Santos sees this--thinks Jim is probably dead--sheathes knife--grins evilly and runs back to get his horse--exits,
277. Ex. Trail at gully.
M.S. Beth frightened at being alone in wilderness turns her horse and rides off after Santos.
278. Ex. Trail at ambush.
M.S. Santos runs in--looks back fearfully--mounts horse and rides off to get Beth.

279. Ex. Trail.
M.S. --Beth riding towards Camera--Santos rides into trail from side--they meet--he indicates he can't find it and says come on--they ride on in direction they were originally going.

280. Ex. Trail.
M.S. Bottom of embankment--Jim stirs and then painfully gets to his feet--he gets over he was more stunned than knifed and looks up embankment--then summons strength as he remembers Santos and climbs off up embankment.

281 Ex Trail.
M.S. Top of embankment--Jim's horse discomfited as it stands around rather lost and excited-- Jim climbs onto trail from embankment and calls the horse --the horse runs down to him-- he gets his bearings and then with grim determination mounts and rides off after Santos.

TITLE BELIEVING THAT HE HAS EVADED HIS PURSUER COPE HEADS FOR LOST CABIN.

282. Ex Trail
M.S. as Jack rides onto trail from brush and comes to stop in F. G. he looks around rather fearfully and then believing that he is safe, urges his horse on and rides off past camera.

283. Ex. Lost Cabin.
L.S. it is a lovely dilapidated place typical of it's name--Santos and Beth ride in and to side of cabin--Dismount near the door--Beth looks around fearfully and Santos hitches horses.

284. Ex. Lost Cabin
M.S. at hitch post near door --Beth looking around fearfully--she is now sure that something is very wrong and as Santos steps up beside her she tells him so --he leers at her and then abruptly orders her into the cabin--she tries to resist but her forces her on inside.

285. Ex. Trail
M.S. as Jim rides through trailing Santos.

286. Int. Cabin
L.S. to establish set which is unlighted except for moonlight effect through window--Beth is standing by fearfully watching Santos as he lights candle on table--the door is still standing open--he lights candle and she runs to him and questions him frantically -- he shoves her roughly back and then crosses to close the door.

287. **Int. Cabin.**
M.S. at door-- Santos enters and is about to close the door when he suddenly sees and takes it big--out to
288. **Ex Trail**
Long Iris shot of Jim riding towards the cabin, Jim with
289. **Ex. Trail**
M.S. at the door-- Santos has seen Jim coming and thinks swiftly a grim look comes into his face and he whirls quickly and exits leaving the door open.
290. **Int. Cabin.**
M.S. at the table-- Beth watching fearfully as Santos runs in and extinguishes the candle--Beth grabs him and pleads to know what is the matter--he throws her back indicating stand back or you'll get hurt--he then reaches under table and brings up rifle which he cocks--then waits tensely.
291. **Ex. Cabin**
L.S.-- Jack rides up to the other horses and dismounts and starts for the cabin door--mak this long enough so that they won't be able to recognize that it is Cope and not Jim.
292. **Int. Cabin--full shot--cabin in darkness--** light through door Santos standing with rifle ready--the figure of a man appears in doorway silhouetted--as Beth screams Santos fires Magnesium shell and the man crumples forward onto the floor-- Santos drops the rifle lights candle and runs down to him as Beth stands back in horror play body huddled in such a position that it can't be seen whether it is Jim or not.
293. **Int. Cabin.**
M.S. in doorway-- cut out body and bring Santos down into it--he kneels and starts to turn it over but as he does so his body screens the other's face--he starts back as he sees and then he hears outside and jerks his head around to see and takes it big.
294. **C.U. Jim standing in doorway with revolver levelled on Santos--**he smiles grimly and starts forward.
295. **Interior of Cabin**
L.S. including group at door-bunk and Beth at table - Jim steps into room, holding his revolver levelled on Santos, he orders him to pick up body which Santos does and then at Jim's orders carries it over to the bunk and lays it thereon - Beth with glad cry starts to the bunk.

296 Interior of Cabin
C. U. Beth as she recognizes Jim and starts off towards the bunk

297 Interior of Cabin
M.S. at bunk as Santos carries body in followed by Jim with levelled revolver - he lays it on bunk - then Jim disarms Santos and makes him turn around and lower his arms - he then handcuffs him and then orders him to move off - Santos does this as Jim holsters his revolver and Beth runs in to Jim - their meeting is a glad one and she almost collapses for joy as he supports her

298 Interior of Cabin
C. U. Jim and Beth as he comforts her and she is radiant now that all the trouble has passed - then they hear something and then look down - they see Cope coming around and start to bend down

299 Interior of Cabin
C. U. Cope in bunk as he revives and opening his eyes stares about - he looks up - sees Jim and Beth and motions for them to bend down to him - they do

300 Interior of Cabin
M. S. at bunk - as Jim and Beth bend down over Cope - he seems pretty weak but summons enough strength to speak to Jim - says--

TITLE: "WELL I GUESS HE GOT ME - SO I WANT TO TELL YOU ABOUT THAT NIGHT BACK EAST....."

BACK - as he finishes and then hesitates - Jim and Beth exchange anxious looks and then pay attention to Cope

301 Interior of Cabin
C. U. Cope on couch - he starts to speak again and says something and continues to talk as
LAP DISSOLVE TO

302 Interior of Living Room
M.S. at wall safe - Cope and Alvin on - Alvin watching nervously as Cope works dials expertly - finally Alvin gets too nervous and as last minute thought tries to stop Cope who, however, bawls him out for being white livered and opens safe - Alvin sees packet and reaches in and gets it - opens it and starts to take out money when Cope grabs it all and Alvin starts arguing - Cope says roughly--

TITLE: "ONE SQUARK OUT OF YOU, AND I'LL SEND YOU UP THE RIVER!"

BACK to scene 302 - as Cope finishes - Alvin recoils in fear and Cope puts the money in his clothes as they hear off and jump up

303 Interior of Living room
L.S. light effect from stand lamp on table - Cope and Alvin jump up and Cope rushes towards door as it opens and in comes Beth in negligee - they see each other and then Cope runs to window and reaches it as Beth and Alvin watch him -

304 Interior of Living room
M.S. at window - Cope runs in and throws up sash and starts through as
LAP DISSOLVE BACK TO

305 Interior of Cabin
C. U Cope on couch as he finishes his story and says something further and then hesitates as he gasps a little

306 Interior of Cabin
M.S. at couch of Jim, Beth and Cope - Jim and Beth exchange wondering glances and then Cope, looking at Jim says--

TITLE: "I STILL HAVE MOST OF THE MONEY I GOT AWAY WITH -- IT'S IN MY MONEY BELT..."

BACK - as he gasps and then stops talking - he indicates weakly the position of the money belt and as Jim very gently starts to look for it
FADE OUT

TITLE: FADE IN AND OUT
AND.....

307 Exterior of Trading Post - FADE IN (Back to day stuff)
M.S. Front of Trading Post - Jim, Warren and Beth discovered on -- Warren and Jim are talking and she is listening - Jim finishes talking and Warren seems very serious as he looks up at Jim and says--

TITLE: "WHY DIDN'T YOU TELL ME, JIM?"

BACK -- as he finishes query - Jim thinks a moment and then putting his arm about his Dad's shoulder affectionately says simply--

TITLE: "WELL DAD IT DIDN'T MAKE MUCH DIFFERENCE TO ME IF YOU FIGURED THAT WAY--- AND I WANTED TO HELP THE KID."

BACK - as he finishes and Warren understands - they make up their differences with a hearty handclasp and then Warren notices Beth watching them and unnoticed by her tips Jim off - he gets it and Warren makes his exit - Jim turns to Beth

308

Exterior of Trading Post

C. U. Jim and Beth - both looking demurely at Jim as he slowly turns into it - they look affectionately at each other and then she says simply--

TITLE: "I'M AWFULLY GLAD, JIM."

BACK - as she finishes and drops her eyes - he smiles down on her and replies--

TITLE: "SO AM I, LITTLE GIRL."

BACK - as he finishes and play a little business between them as

FADE OUT

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